

PUBLIC WORKS.

Proposed New Dock, Kingston-upon-Hull.—

The situation pitched upon for the new dock, it will be seen, is a little to the eastward of the Citadel, and to the site first recommended by Mr. Hartley, the company's consulting engineer, but abandoned in consequence of their being unable to come to terms with the Government for the occupation of the Crown property. It is a situation in every way as eligible as the other, and in some respects has advantages which the other did not possess. The dock will be approached by a spacious basin opening into the river Humber, the entrance gates to be 60 feet, and the area of the basin 2 acres, 42½ feet. The inner entrance to the dock to be 50 feet. The dock itself is to contain a water space of 12 acres, 35½ feet. The depth of water at the outer entrance of the Humber Basin will be at spring tides 28 feet, at neaps 19 feet; and the depth of water in the dock, springs 27 feet, neaps 18 feet. The head of the dock will communicate with the river Hull, the entrance lock of which is to be 180 feet by 45 feet, and to have an entrance basin of 400 feet in length, by 150 feet least width, giving a water space of 1 acre, 2794 feet. The entire water space of the dock and basin is 17 acres 844 feet. The estimate, including land, is about 300,000.

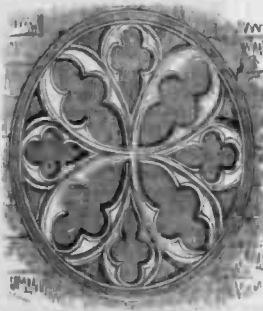
Ulverston.—There is now a scheme on foot to make a canal from Greenodd to the canal foot, through the land at Trillick point. The ground has been surveyed, and the scheme has attained the approbation of the landed proprietors through whose demesnes it will pass.

NEW CHURCHES.

Kirkham Church.—The first stone of a new tower and spire, connected with Kirkham parish church, was laid on Tuesday, by Thomas Clifton, Esq., of Lytham Hall. A great number of the gentlemen of the neighbourhood were present. The tower and spire, the very beautiful design for which has been furnished by Edmund Sharpe, Esq., of Lancaster, whose well-known taste as an architect has been many times the subject of praise, will be one hundred and fifty feet in height, the style being that of the 15th century. It will be built of Longridge stone, the quality of which for such a purpose is already well known. It is expected that the top stone will be placed in little more than twelve months. Perhaps we shall give a better idea of the design, if we say it is that kind which abounds in the rich and highly ornamented churches in Lincolnshire; indeed, it will be a "Fen Steeple" planted in the Fylde. It will be about forty feet higher than that of the Roman Catholic chapel in that neighbourhood, and when finished, will be an object of considerable interest in the view even at a great distance. —*Westmoreland Gazette.*

The foundation-stone of another new church in the borough of Leeds was laid last week. It is to be styled St. Andrew's Church. The Ripon Diocesan Church Building Society have given 500*l.*, and the National Incorporated Society 200*l.* in aid of the work.

Lord Rosemore has granted a site for a church in the island of Arran, and given the munificent sum of 500*l.* to aid in the erection of the building.



Circular Window in Canterbury Cathedral.

(From a Correspondent.)

APPLICATION AND INTENT OF THE VARIOUS STYLES OF ARCHITECTURE.

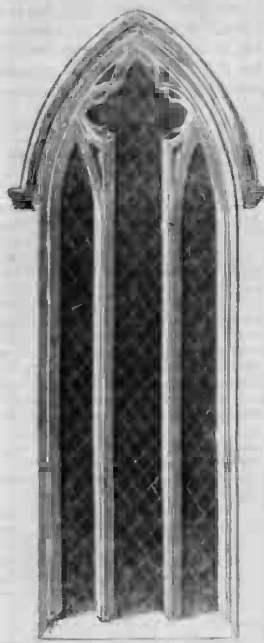
The claims of any particular style, and the merit of any building, may be estimated according to a very simple and intelligible principle. The real architect ought not to work by line and rule; he should recollect that he is composing a work which ought to have a given intent. Whenever he determines to adopt any system which prevents him from yielding to the meaning of his structure, he ought to apprehend that he is in the wrong. Whenever he feels himself cramped by his pattern, he may be assured that the precedent, however good in itself, is bad for the purpose to which he makes it a slave. Lines of equal length, duly rhymed and well disposed in pages of equal dimensions, do not constitute a poem unless they have sense within them. Columns, however prettily arranged, pediments though classical, architraves, friezes, atlantes, do not make an architectural work, unless they are so disposed as to conform to the end and object of the edifice which they adorn. Should they not perform this duty, the builder is no architect. The fabric may be sumptuous, comfortable, and convenient, but as a production of the art it has no more merit than a barn—not even so much—because the barn door, the thatched roof, and the weather-boarded sides are all in keeping with the thrashing-floor within; and this is not the case with an unmeaning structure.

It is the business of the architect to unite splendour when a display of wealth is desired, comfort and convenience in all cases, with that intelligence which alone entitles him to an artist's name. As the poet seeks that every phrase and word which he employs should be poetical and analogous to the style and character of his poem, so should the architect try to keep every member and portion of his building concordant to its intent. It would be a grievous sin against good taste, that is to say, against common sense, if in a Christian hymn we were to introduce the mythology of *Odin* or *Virgil*. This will be readily acknowledged, and the fault could not be committed by any one of the present day. But it is less incongruous to adorn the walls of a Christian church with the skull of a slaughtered bull and the sacrificial pattern? Architects are perpetually introducing classical emblems, as they call them; but if they are employed as things without meaning, they are nonsense. And if we consider them as bearing a meaning, then their signification is out of place, and it becomes an absurdity.

An architect should recollect that he is not a pupil, whose merits consist in repeating a lesson by rote, but a man who deserves no praise unless he makes an intelligent use of the lesson. If he would take the liberty of thinking for himself, he certainly would remedy such gross and palpable errors. It would not be difficult to preserve some degree of consistency, even in a church built according to the Grecian or Roman orders. Instead of the lotus, honeysuckle, or the acanthus, there might be introduced the vine, the palm, or the olive, which in a certain degree have the character of Scriptural trees. Many of the emblems of Hope, Faith, and the Redemption, found on the tombs of the early Christians, might also be advantageously employed.

Texts or inscriptions may be so managed as to become very ornamental and impressive. But the letters should be large and deep, and cut in the hard stone, as a part of the original conception of the building, and not painted on, as a subsequent addition. The architect should also avoid the error, so often committed in printed books, of sliding chapter and verse at the end of the line. Whenever a quotation is addressed to the imagination of the reader, we must assume that we are merely bringing to his recollection the words of an author whose works are already known to him. We should not appear to teach something new. The beauty of an illustrative quotation consists in its being apt, in its being familiar to our minds. It must seem to present itself without labour, not as if we had sought it out. The total want of inscriptions in our modern buildings is a further proof of the vagueness of modern architecture. It was not thus among the ancients. They built for the people, who saw their chronicles upon the marble. The lines were read by the fathers, the children,

* Continued from page 516.



Window in Clevedon Church, Somerset.

W. B., in writing to the editor of *THE BUILDER*, begs his acceptance of a small drawing of a window in Clevedon Church, Somerset; the only thing curious in it is the formation of the upper part of the centre bay (which probably was so formed to receive a painted cross), and it being three inches wider than the side bays, the general character appears to be of the decorated period.

Clevedon, December 4, 1843.

P.S.—Could the editor inform W. B., through the medium of his very valuable paper, the best covering for the wood floor of a balcony, to bear walking upon, and to be perfectly water-tight? He has been recommended zinc, but it being of large extent, he thinks the seams would be objectionable, and the expansion and contraction caused by the weather may crack it, and as iron rolls are fixed on the balcony, there would be great difficulty in fitting the zinc round the rolls, so as to be water-tight; but he thinks something in the shape of a cement, that would not crack with the sun, that would adhere to the boards, which have been painted, and that would stand the wear of persons walking on it.

Also, could the editor give W. B. any information respecting encaustic tiles for paving, where they may be procured, and at about what he could get them (fit for laying) at per square yard, as he is in want of some to pave a church, and has searched through all the advertisements in *THE BUILDER* from its first commencement, and cannot find any thing of the sort.

Any information on these subjects will greatly oblige a constant subscriber.

BEAUTIFUL IVORY MODEL OF WINDOW CASTLE.—There is now exhibiting at the shop of Mr. Ekin, tobacconist of the King's Parade, Cambridge, a very splendid ivory model of the above royal residence, which is deserving of the notice of all lovers of art. It embraces the whole of that stupendous building, tower, corner, and even the chimney round the tower, to the interior of the interior decorations, such as window-curtains with gold fringe, &c. The innumerable windows and skylights are also glazed, and the different apartments all labelled. Upon the whole, it is one of the most complete specimens of the art we have seen. We understand it is to be raffled for as soon as a sufficient number of members can be obtained.